

LARRY BECKER
CONTEMPORARY ART

43 N 2ND ST
PHILA PA 19106

JUNE 3-July 2, 2005



5 of the Six Continents, 2003

SIX CONTINENTS

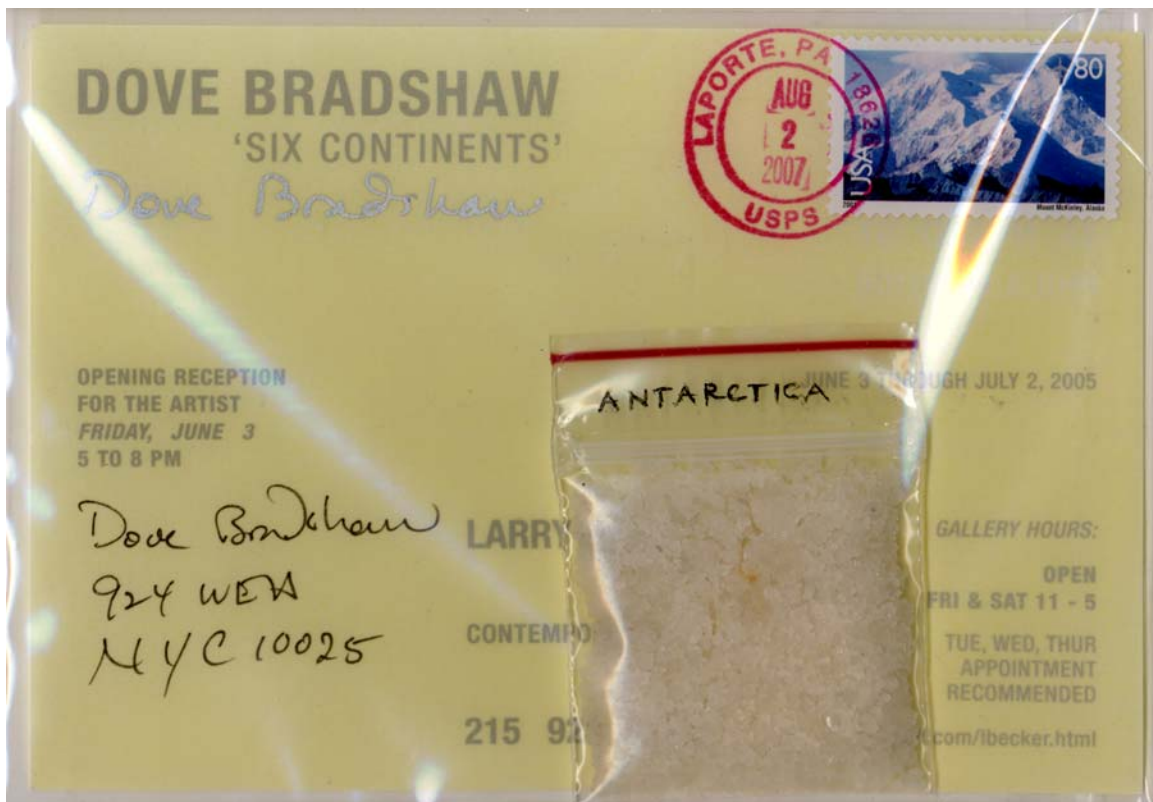
Six Continents is having its premiere in this gallery. It was prompted by a long-standing desire to make sculptures that change shape. The two interactive elements are salt and water. From each continent salt of different colors was gathered and poured into mounds. Their different properties result from the mineral deposits in each locale: Africa, gray; Antarctica, ivory; Australia, white; Eurasia, brown; North America, green; and South America, pink. Above each mound a calibrated dropping funnel is suspended.

This process evolved from paintings surfaced with silver and chemically treated with liver of sulfur to further prompt a reaction with humidity. The translation into sculpture combined two volatile materials placed outdoor to weather. The resulting Indeterminacy stones from 1995 combined the ephemeral mineral pyrite with more stable marble. A year later, funnels were suspended indoors to steadily water limestone, granulated salt mounds and crystallized salt boulders. *Six Continents* will exhibit next at the SolwayJones Gallery in Los Angeles, October 15th to November 14th, 2005 and a permanent site at the Palazzo Durini, Bolognana is scheduled to open in August, 2006.

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ANGLES

Conversely the paintings evolved from sculpture. In an outdoor work a copper prism was positioned atop a limestone cube with one of its points touching an edge. Situated outdoors to weather, a vertical stain developed over time. The paintings consist of a smaller equilateral triangle placed within a larger one with one of its points touching an edge. The inner triangle is similarly a one-quarter reduction.

These white on white paintings were executed usually in the morning for ideal light. An exploration of paint, plaster, wax with the interaction of the support elements-pencil, gesso, linen and wood, account for their variety. Some are quickly done while others are layered in oil or plaster over a period of months. In the course of the past five years the work in this series branched into two projects calling for variable hangings; one in which paintings exist individually; the second in which they cohere as a group of twelve. *Angles*, exhibited here, consists of a group of twelve paintings. They are shown in the twelve positions in which one side of either the inner or outer triangle is aligned with the horizon. Chance determined how each painting was hung for this installation, however, each work can be hung in any of the twelve positions.